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entitled *Lisa Patrikjevna*. It may be noted that Prof. Fortier has taken the term *märchen* in its most comprehensive sense, and that a few of those given resemble in their general character the Old-French *fabliaux*.

The Notes are few but judicious; extensive comparisons are not made because of the fact that another Memoir of the Society will be especially devoted to this purpose. Very happy was Prof. Fortier's discovery that the name of Compair Bouki, the common dupe of Compair Lapin, signifies hyena in the Ouolof language on the Senegal. The stories found in the Appendix have been reprinted merely for convenience's sake: the first ten originally appeared in the *Transactions* before mentioned, Vol. iii, pp. 100 and ff.; the last four in the *Journal of American Folk-Lore*, 1888.

Space does not permit me to dwell at any great length on the contents of the stories themselves: the first tale of the *Elephant and the Whale* is a variant of the twenty-sixth in *Uncle Remus*, but is a more complete form, as is proved by a corresponding Brazilian tale; the story of the cask of butter which is eaten while its owner is at work appears both in the fourth and in the thirteenth tales, but contrary to the ordinary outcome Compair Lapin does not succeed in putting the blame upon someone else; very singular also is Compair Lapin's stupidity in the seventh, where he beheads himself because he thinks that Mr. Turkey takes off his head when he goes to sleep; the fifteenth story includes a great many incidents and is as long as the nine preceding tales put together; the part played by Jupiter in this story and that of the Mephistophelian devil in the third, give clear evidence of influence by white population, and the twenty-third is but a variant of the well-known *märchen* of the *Seven Ravens and Their Sister*, which has been so beautifully illustrated in the water-color drawings of Moritz von Schwind now in the museum of Weimar. In connection with the *Tar-Baby* story, as given in the first number of the Appendix, it is interesting to note that in the *Louisiana Stories* a case is mentioned in which a negro musician beats the hide on a barrel with his hands and feet, and

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sometimes, when quite carried away with enthusiasm, even with his head.

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GOTHIC GRAMMAR.

Gotische Grammatik mit einigen Lesestücken und Wortverzeichnis, von WILHELM BRAUNE. Vierte Auflage. Halle: Max Niemeyer. 1895.

A Gothic Grammar with selections for reading and a glossary, by WILHELM BRAUNE. Translated (from the fourth German edition) and edited with explanatory notes, complete citations, derivations, and correspondences, by GERHARD H. BALG. Second edition. Milwaukee, Wis.: the Author. New York: B. Westermann & Co.; London: Kegan Paul, Trench, Trubner & Co.

THE new edition of Braune's Gothic grammar is a very welcome book. Although the eight years that have passed since the third edition appeared have not materially changed our knowledge of elementary Gothic, addenda of value to the philologist have become sufficiently numerous to make a new edition desirable.

Adhering to his principle followed in previous editions, Braune has not introduced any comparative material in the present issue; the references, with an occasional exception of Brugmann's *Grundriss*, have been kept within the same limits as in the previous editions. Aside from numerous minor details that make the book the standard grammar of the Gothic language, two new sections have been inserted: §38a, on nominal composition, and §224, containing a bibliography of Gothic syntax. As might be expected of such a careful worker as Braune, and of a grammar that has stood the test for many years, very little remains to be said by the reviewer. The following lines are, therefore, intended mainly to call attention to an occasional misprint, or to omissions that may have been intentional on the part of the author: §12, anm. 3, read *funins* for *funinsl*.—§17, anm. 1, Joh. 10, 16 instead of Joh. 16, 16.—§29, anm. 4, add BB. 12, 211; 14, 160; 18, 407; Brugmann ii, 139.—§52. *fimf*, *hamfs* hardly

prove the bilabial pronunciation of Gothic *f*; these words are assimilations and prove nothing for either the nasal or the spirant. Ulfila's spelling may have been partly phonetic; greater accuracy would have required an affricate.—§56, anm. 1. *gadob* occurs four times in Skeireins, which gives twenty-two cases of final *b*.—§60 *grammipa* calls for a note.—§62 anm. 5, read: s. §58a 2.—§103 anm. 1, read: 2 Cor. 11, 9, instead of 2 Cor. 11, 8.—§220b, anm. 4. As the reviews of important works are given as a rule, Wrede's *Sprache der Wandalen* might have received the same consideration. I give the references here: *Lt. Ctbl.* 1887, 1009; *D. Ltz.* 1887, 1548; *Ltbl.* 1887, 467; *A.f.d.A.* 14, 32; *MOD. LANG. NOTES* 1888, 99; *Germania* 33, 122.—§220a, anm. 3 add: *Ltbl.* 1891, no. 1; *D. Ltz.* 1891, no. 12.—§224. to the list of monographs on Gothic should be added Ribbeck, *Die Syntax des Ulfila*, Hagen's *Germania* 1, 39—*sub* Klinghardt, add: *rec. Germ.* 21, 28.—*sub* Lücks, add: *Z.f.d.Ph.* 9, 383; *Germ.* 23, 242.

Dr. Balg's painstaking, close translation appeared almost at the same time with the German original; this may excuse the repetition of most of the misprints pointed out before. To the above list we may here add—§216, note: *gaulaubjats*, for *galabjats*, which occurs in *Matt.* 9, 28, not *Mark.*—The references to Brugmann, English edition, are not always correct.

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GOETHE AND MANTEGNA.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In vol. i. of the *Harvard Studies and Notes in Philology and Literature*, 1892, there were published a few remarks of mine on the influence exerted by Mantegna's *Triumph of Caesar* on the *Mummenschanz*-scene in the Second Part of *Faust*. While the conclusions of this article have been accepted by W. von Biedermann, Seuffert, Geiger, and others, as in the main well founded, Professor Veit Valentin of Frank-

furt, in vol. iii of the *Jahresberichte für neuere deutsche Literaturgeschichte* (iv, 8a, 51) pronounces my whole paper as altogether fanciful and unscientific. Without desiring to enter into the amenities of the sort of polemics in which Professor Valentin seems fit to indulge, I wish to state that his criticism is based on a complete misrepresentation of my remarks.

Prof. Valentin represents me as maintaining that a number of groups in the *Mummenschanz* were copied from certain groups in the *Triumph of Caesar*. What I did (and do) maintain was that in a number of groups in the *Mummenschanz* there are traces to be found of certain groups in the *Triumph of Caesar*; that is, that Goethe's imagination was stimulated by Mantegna's figures in such a manner as to produce certain other figures which, while being most undoubtedly Goethe's own, at the same time bespeak an affinity with Mantegna.

As a most conspicuous proof of this influence exerted by Mantegna I singled out the description of the elephant in the *Mummenschanz*:

Ihr seht wie sich ein Berg herangedrängt,
Mit bunten Teppichen die Weichen stolz behängt;
Ein Haupt mit langen Zähnen, Schlangenrüssel,
Geheimnisvoll, doch zeig'ich euch den Schlüssel.
Im Nacken sitzt ihm zierlich-zarte Frau,
Mit feinem Stäbchen lenkt sie ihn genau—

a description which tallies in a remarkable manner with the appearance of the elephant in Mantegna's *Triumph*, with his long serpentine trunk, his flanks covered with richly ornamented tapestry, a youth riding on his neck and guiding him with a slender wooden hammer. This similarity seems to have escaped Professor Valentin altogether, as he does not even mention it.

I supported my view by pointing out certain similarities of language between Goethe's own description of Mantegna's work and various passages of the *Mummenschanz*. Since Professor Valentin entirely fails to take into account this consonance between Goethe the interpreter of Mantegna and Goethe the poet of the *Mummenschanz*, I shall place here side by side the most striking of the passages in question.